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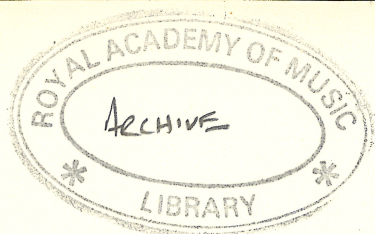


THE
ROYAL ACADEMY
OF
MUSIC

MAGAZINE

No. 127

January, 1944



THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.

No. 127

January, 1944

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Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1.

The Music of B. J. Dale

By Harry Farjeon

This term has offered several performances of the works of our loved friend and colleague—performances that have brought home to us acutely the sense of our loss and the realization of our possession. The renderings also have been of the highest quality, for the spirit that animated the performances has been that of the composer himself, in training and outlook the best that the Academy stands for. For Dale's music is the perfection of Corder's teaching, and the culmination of a tradition. Historically it is in line with Mozart, Beethoven and Wagner; geographically it is in space with rich harmony and flowering melody. It was Matthey who said that the second movement of the Viola Suite was the best slow movement since Beethoven, and many must have felt this at the Memorial Service when Tertis and Bowen played it as an act of life. Those three had been so bound together, and this was the occasion for the expression of their perfect union in love—in love of one another and through one another, the music itself. It was to a sacred garden of memories that we were admitted. One felt this again at the R.A.M. Club Concert of his works, when York Bowen, moved as artist seldom is on the cold concert platform, gave an out-pouring of the Piano Sonata that was no less than sublime.

One heard also the Viola Fantasy (only one degree less beautiful than the Suite) and the Shakespeare songs, admirably rendered by Winifred Copperwheat and Roderick Jones. As I write it appears that the English Dance (the most popular of his small works) will be given at the Orchestral Concert. Yet all this is not enough. We must hear again (and soon) the Viola Sonata, the Sextet for Violas and the orchestral "piece," as he called it, that is so bound up in the tragedy: "The Flowing Tide." It is years since I heard the Sextet; I considered it (I remember) his finest work.

Tragedy! I said? Yes, for us. But for our friend himself a close of life filled with his own music and the knowledge, that even his sharp critical faculty could not tarnish, that he had done his life-work supremely well.

R.A.M. Club

Our New President—Spencer Dyke, F.R.A.M.

The election of Mr. Spencer Dyke as President for the current year is undoubtedly popular throughout the Club, where he is so well known and loved for his warm-hearted geniality and for his devotion to the interests of the Club and of the R.A.M. generally. A few biographical notes may therefore be opportune in recalling outstanding incidents of his distinguished career.

Spencer Dyke was born in Cornwall, and spent his childhood there and in Devon. He began the study of the violin at the age of seven, and he remembers the thrill to his young heart when, three years later, he received at the hands of the Duke of Edinburgh a silver medal won at a local competition at Plymouth. His long connection with the Academy began when, at the age of seventeen, he was the first winner of the Dove Scholarship. He studied the violin under Hans Wessely, won the R.A.M. Club Prize and the Sauret Prize, and, before the end of his student-ship, was invited by his professor to join his quartet as second violin. He remained a member of the Wessely Quartet for thirteen years, playing at important concerts in England, and giving recitals in Vienna, Prague, Brussels and other Continental cities, meanwhile, in 1907, being appointed a professor at the R.A.M. During the last war he served in the Royal Engineers, and, before he returned to civilian life, was elected a Fellow of the R.A.M. Then he formed his own string-quartet, which rapidly made a big reputation, and for "distinguished services to Chamber Music" he was eventually awarded the Cobbett Medal of the Worshipful Company of Musicians. Spencer Dyke has devoted some of his energies to editing classical works, compiling a volume of Progressive Studies, and writing a violin method (in collaboration with Hullah Brown) and a book of scales. He has been an examiner of the Associated Board for twenty years, and as such has visited South Africa no less than eight times. While there he has on several occasions played concertos with the Cape Town and Durban orchestras.

So, here's to our President ! While he, with the charming support that Mrs. Spencer Dyke will always give him, brings lustre and gracious service to the Club, he will also doubtless consider his election as not the least of his many honours. May the year of his office be one of happy association for himself and of prosperity to the Club, and may Spencer Dyke be our last war-time president !

S.R.

The New R.A.M. Warden

R. S. Thatcher Esq.

O.B.E., M.C., M.A., D.MUS. (OXON.), F.R.C.O., HON. R.C.M.

By the time that these lines are made public Dr. Thatcher will have experienced the warm welcome which now awaits him at the R.A.M. when he takes up the office of Warden in succession to so many distinguished musicians who have preceded him.

Educated at the R.C.M., where he gained an open scholarship, and at Worcester College, Oxford, where he was organ scholar, Dr. Thatcher began his professional career as Assistant Music Master at Clifton College. Afterwards he was successively Director of Music at the Royal Naval College, Osborne (1914) ; Director of Music at Charterhouse School (1919) and succeeded Dr. (now Sir) Percy Buck as Director of Music at Harrow School (1928). In 1936 he left Harrow to become Deputy Director of Music to the B.B.C.

A Reception was held at the R.A.M. on January 3 when the Principal and Lady Marchant invited their guests to meet Dr. and Mrs. R. S. Thatcher.

G.R.S.M. AND TEACHERS' TRAINING COURSE—Classes begin on January 10 on Mondays, and will include ten in *Teaching of Aural Training* by Mr. Ernest Read (10—11 a.m.) and ten in *Teaching of School Music* by Dr. Douglas Hopkins (12 noon). Keyboard Harmony Classes as from 1st week of Term.

Concerts

CHAMBER CONCERT—November 4.—Sonata in E, for Piano, *Beethoven* (Daphne Ibbott) ; Sonata in D minor for Violin and Piano, *Brahms* (Colin Sauer, Ronald B. Smith) ; Solo Sonata in E, for Violin, *Bach* (Felix Kok) ; Sonata in B flat minor (1st movt.) for Piano, *Chopin* (Muriel Dale) ; and songs by *Schubert*, *Dale* and *Stanford* (Betty Sagon, Clement Hardman, Freda Hart).

ORCHESTRAL CONCERT—December 3, conducted by SIR HENRY J. WOOD and MR. ERNEST READ. Overture—"Academic Festival" *Brahms* ; Variations on a Nursery Theme, *Dohnanyi* (Joyce Hedges) ; Symphony in D ("Haffner") *Mozart* ; "English Dance" *Dale* ; "A Swan," *Grieg*, "Alleluja" *Mozart* (Elizabeth Cooper) ; Variations—"Enigma" *Elgar*.

SECOND ORCHESTRA—December 10, conducted by MR. ERNEST READ and members of the Conductors' Class : Eric Sawyer, Edgar Matthews, Philip Lacy-Moody, Kurt B. Koppel. Overture—"Iphigenia in Aulis" *Gluck* ; "Rejoice greatly" *Handel* (Jane Thomas) ; Symphony in D "The Clock" *Haydn* ; Serenade in E minor (for strings) *Elgar* ; Concertino for organ and strings, *Alec Rowley* (Isolda Brookman) ; Suite "The faithful shepherd" (movts. 1, 5, 7) *Handel* arr. *Beecham*.

OTHER CONCERTS—During Michaelmas Term concerts of varied type included : An Invitation Recital (October 2) by Felix Kok with Rowsby Woof, whose "Forsaken" was played, at the piano ; Students' Recital (November 29) ; Invitation Recital (December 4) by Elizabeth Cooper and Ronald Smith who played three of his own compositions in a programme including songs by Eric Coates, Alec Rowley and Michael Head. At the customary Fortnightly Concerts were heard works by Marjorie Harper and H. V. Jervis-Read. A Junior Exhibitioners' Concert took place on November 6 and an L.C.C. Special Talent Scholars' Concert on November 27.

The Professorial Staff

Dr. Hubert S. Middleton, F.R.A.M., Organist of Trinity College, Cambridge and Lecturer in Music in the University, has graduated Mus. D. (Cantab.). Dr. Middleton, who is also M.A. (Cantab.), took the Degree of D. Mus. (Oxon.) in 1937.

REVIEW WEEK—MICHAELMAS TERM, 1943—*Address by the Principal, The Musician as a Critic* by F. Bonavia Esq., *Students' Recital* (November 29); *In Search of Music* by Wesley Roberts Esq. (Nov. 30); *Music and School Music* by Henry Havergal Esq., *Pianoforte Recital* by Leslie England Esq. (Dec. 1); *Mime in relation to the Theatre, Music and Education* by Miss Irene Mawer, *Some reflections on Folksongs and Folksingers* by Miss Astra Desmond (Dec. 2); *Orchestral Concert* conducted by Sir Henry J. Wood (Dec. 3).

Births

LATUTIN—On September 7, 1943, to Margaret and Simmon Latutin, a second daughter—Elizabeth.

RISIUS—On October 15, 1943, at Bournemouth, to Irene (née Spier) and Rudolf Risius, a son—Alan.

THOMAS—On October 29, 1943, to Megan (née Lloyd) wife of Mansel Thomas, a second daughter.

GRINKE—On November 25, 1943, to Dorothy (née Sheldon) wife of Frederick Grinke, a son—Paul.

Marriages

BAILLIE—ADAM—On June 5, 1943, at Christ Church, S. Yarra, Melbourne, Mary Baillie to Dr. Leonhard Adam.

CLARK—LOVETT—On August 14, 1943, at St. Andrew's, Ilford, Selina Dorothy Clark to Terence George Lovett.

LONG—PEARSALL—On September 10, 1943, Mary V. Long to Patrick R. Pearsall, M.B., B.S.

ASPINALL—JUDGE—WICKENDEN—On December 11, at Frating Church, Essex, Barbara Aspinall-Judge to Frederick Morley Wickenden.

In Memoriam

Septimus Beckwith Webbe, F.R.A.M.

October 16, 1943

Mr. Webbe, who died at Norwich after a long illness at the age of 76, became a student at the R.A.M. in 1879 and was appointed piano professor in 1886. Working in that capacity until his retirement in 1941 he established a record by his length of service.

Mr. Harry Farjeon writes:—

So snaps another link with Tenterden Street. My recollections of "Sepp" go back to my very first lesson in the old Academy, when I was straightway pulled from my high horse and set to study Loeschhorn's exercises—I, who had already been learning for three years, and dabbling for many years before that. The "before that" in Webbe's case was particularly brilliant. He had been chosen to play to Liszt in 1886, and but for that master's death would have become his pupil. And he had been (just about the time I met him) called back from his honeymoon to play at the first Promenade Concert. Still

earlier, he had made his first public appearance at the age of seven with Mr. Gladstone in the audience.

His prominent pupils might be classed in two bands. On the one hand he had an extraordinary number of stage folk: among them Ernest Torrance (that dear large-hearted and large-limbed Bass singer) Isabel Jay, and Julia Neilson. On the other hand were a number of "migratory" students who began with him at the Blackheath Conservatoire and travelled on (with scholarships) to the Academy. Webbe was one of the columns supporting the Blackheath Conservatoire, and nearly every talented pianist in that district went to him or to his life-long friend, Charles Reddie. Among other notable pupils of his (at the R.A.M.) were Sir Henry Wood, Katie Moss and Theodore Stier, Pavlova's Conductor.

Among my secular memories of this gentle soul (gentle, I say, but what a vigorous handshake!)—among these memories stands forth a cricket match at Taplow Court, where we held several of the famous Academy Picnics, and where his prowess forced my young brothers to the conclusion that there was something in professor-dom, after all.

Arthur Catterall, Hon. R.A.M., F.R.M.C.M.

November 28, 1943

Mr. Catterall, who was 59 years of age at his death, was a native of Preston and studied at the Royal Manchester College of Music. He came to London in 1909 as Leader of the Promenade Concerts and founded his string quartet in 1910. He also led the Halle orchestra from 1914 to 1925 and the B.B.C. Symphony Orchestra from 1919 to 1936, afterwards devoting himself to teaching and solo work. He was professor of the violin at the R.A.M. from 1931 onwards.

Mr. Herbert Withers writes:—

By the passing of Arthur Catterall we lose one of the great violinists of our time. His career and accomplishments have been so outstanding that it is impossible to

overestimate their influence upon all he came in contact with, whether pupils, Quartet colleagues, Orchestras or as Conductor. The simplicity of his life was shown in his love of family and home life and his inherent belief in them. Features of great charm in his nature were his earnestness, directness of manner in conversation, a quick, bright, friendly smile and kindly expression, sometimes quizzical, but always sympathetic. A distinguishing feature of his musical outlook was his conviction that British musicians could hold their own anywhere and certainly should be allowed to do so in their own country. During his long sojourn in Manchester, often among the—then—somewhat foreign musical surroundings, this firm conviction never wavered; it is unfortunate for the status of British musicians—from an international point of view—that Arthur Catterall never gained a European reputation, but it must be admitted he made no effort to do so, and it may have been the somewhat characteristically insular attitude which prevented his attaining—perhaps in spite of himself—what he so richly deserved.

Catterall was essentially a musicians' violinist and his appeal to them was more direct than to the general public in spite of his wide popularity with all; no performer exhibited less showmanship or "platform manner," his sole aim was to serve the composer and his attitude on the platform never failed to imply this. This dignity and sincerity perhaps tended to obscure the fact that he possessed a complete and most formidable technique, but as this was placed at the service of music, and—as he never played show-pieces or music he considered unworthy—this was not so obvious except to the few discerning.

No sketch of Arthur Catterall, however brief, could omit reference to his services to Chamber Music. The Manchester Quartet which bore his name will always be gratefully remembered by Chamber Music lovers—especially in the Midlands and North—for having created and fostered an interest in and appreciation of it that will long be remembered. Apart from

Chamber Music the performances of this great violinist which are unforgettable are those of the Beethoven and Brahms Concertos ; it is admitted that in these works his performances—which must have run into hundreds—were not surpassed by any violinist of our time. It must not be forgotten what is owed to him by bringing the Tchaikowsky Concerto to the notice of violinists and Concert Societies ; he was very authoritative in this work which—as it was dedicated to his master Brodsky—is very natural. He was also a pioneer in performances of the Sibelius Concerto.

Arthur Catterall was a proud Lancastrian, very sensitive, with an almost childlike simplicity, very lovable to those whom he understood and who understood him ; a teacher to whom nothing was too much trouble ; a sincere, devout musician ; a great patriot and a great artist and violinist.

Hermann F. Löhr

December 6, 1943

Hermann Löhr, born at Plymouth in 1871, and who died at Tunbridge Wells at the age of 72, had been in his youth a student at the R.A.M., where, in 1893, he gained the *Charles Lucas Prize* for a Ballet Suite for Small Orchestra. He will be remembered as the composer of more than 200 songs and ballads some of which achieved a very wide popularity. He was a cousin of Marie Löhr, the actress, and married, in 1903, Florence Daly, the Irish contralto singer.

The news (as we go to press) of the death, on Dec. 31, of Mr. E. ROWSBY WOOF, F.R.A.M., at the age of 60, has caused deep sorrow to all at the R.A.M. During a brilliant student's career he gained the following Prizes : *Wessely* (1903) ; *W. E. Hill and Rube* (1904) ; *Fitzroy* (1905) ; *Tubbs and Dove* (1906). Elected Associate, 1906, Professor since 1909, Fellow, 1917, he has left a long line of distinguished pupils to manifest his devoted work for the Academy. The funeral service took place at Golders Green on Jan. 4. It is hoped that a personal memoir will appear in the next issue of the magazine.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

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with the suggestion that possibly one meeting a year might be devoted to works of Academy composers, an idea, it is felt, which would especially have commended itself to that enthusiasm and *esprit de corps* which will always be associated so warmly in our memory with the honoured name of B. J. Dale.

M.W.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.)

Address: 91 Crane Street, Salisbury, Wilts.

MR. GLYN TOWNLEY, writing from Durban in July last, sends news of his recent and current engagements. These included his fifth radio tour of S. Africa since early 1941, performances in commemoration of Grieg's centenary and a further series of broadcast recitals featuring music of composers of National Schools.

MR. MICHAEL HEAD sang new songs of his own at the Leicester Art Gallery lunch-time Anniversary Concert in August. The artists were chosen by the audience.

MR. NORMAN DEMUTH (Lieut. Pioneer Corps) announces his engagement to Miss Marjorie Hardwick of Tumby Woodside, Lincs.

MISS OLIVE GROVES and Mr. G. D. Cunningham took part in organ and vocal recitals at St. John's, Ladbroke Grove during September.

DAME MYRA HESS and the Griller Quartet gave a Chamber Concert for the *Czechoslovak-British Friendship Club* at Wigmore Hall on September 28.

MR. DAVID MARTIN, Miss Iris Loveridge and Miss Anne Baker performed at *Globe Concerts* at Wigmore Hall on October 4 and 25.

MR. SYDNEY LOVETT gave the second of two lectures on *Musicians of St. Paul's Cathedral* to the Cornwall Organists' Association at Truro on October 9.

MISS JOYCE CHAPMAN'S *Nocturne for Orchestra* was performed by the Modern Symphony Orchestra at Islington on October 16.

MISS JOYCE RIDDLE took part in a *Globe Concert* (Beethoven-Brahms programme) at Queen Mary Hall on October 16.

MESSRS. HARRY ISAACS and York Bowen gave a two-piano recital at the Regent St. Polytechnic on October 28. The programme included works by York Bowen and Arnold Bax.

SIR ARNOLD BAX's sixtieth birthday (November 8) was celebrated by the B.B.C. by broadcast performances of his works on November 7, 8 and 9. In *Music Lover's Calendar* on November 7, Julian Herbage spoke of the Seventh Symphony, which was performed on that evening under Sir Adrian Boult.

MR. MICHAEL STOCKWIN HOWARD has recently been appointed organist of Tewkesbury Abbey.

MISS NAOMI PAPÉ was the guest artist at Broadcast House, Johannesburg on July 11, 1943, when she gave her 36th vocal recital from a S. African Broadcasting Station. She expresses, in her letter, her appreciation of the continued reception of the *R.A.M. Magazine*, which is read by all her students, who have requested her to convey their congratulations.

MISS IRENE SCHARRER and Sir Henry Wood took part in a concert at the Albert Hall on November 20 in aid of *Lord Lloyd Memorial Appeal for Sea Cadet Corps*.

MR. MANUEL FRENKEL sends word that he has been engaged as pianist by the *Ballets Jooss* with whom he is now working on a short C.E.M.A. tour. He has also been appointed Musical Director of the Royal Academy of Dancing Production Club.

MR. HUGH MARCHANT was the organist at a Military and Civil Defence Parade Service held on *Battle of Britain* Sunday, September 26, at a Parish Church in the Midlands.

SIR ARNOLD BAX's new violin concerto was broadcast on St. Cecilia's Day, November 22. Sir Henry Wood conducted and the soloist was Miss Eda Kersey.

MR. JOHN BARBIROLI conducted the Hallé orchestra at Blackpool on November 6, when his own arrangement of Bach's *Sheep may safely graze* was performed.

MISS MARJORIE LAVERS and Miss Ivey Dickson took part in a *Globe Concert* at Queen Mary Hall on November 27. Miss Joyce Riddle accompanied.

MISS CHERRY ISHERWOOD performed Grieg's Piano Concerto on December 1 and also the *Emperor* at Buxton with the Municipal Orchestra recently.

MR. MANSEL THOMAS conducted two broadcasts with the B.B.C. Orchestra on December 3 when his own *Theme and Variations for Orchestra* was performed.

MISS BETTY LESSLIE gave a Sonata and Song Recital at the Training College, Dundee on October 8 in aid of *Red Cross Funds* which benefitted to the extent of £31.

DR. DOUGLAS HOPKINS was at the organ in Truro Cathedral on October 12 when, during Evensong, which was broadcast, his new setting of the Canticles in B flat for boys' voices was sung. Mr. Sydney Lovett accompanied a previous broadcast on October 5. The services were sung by St. Paul's Cathedral choristers, evacuated to Cornwall.

CAPT. F. VIVIAN DUNN and the Royal Marines' Orchestra inaugurated the winter season of municipal concerts at the King's Theatre, Southsea on October 11.

MR. HERBERT WITHERS tells us that, under his conductorship, the String Orchestra founded by the late Arthur Catterall will continue to operate and will still bear the founders' name.

New Publications

Variations on an Original Theme
for Piano (Schott)

Theodore Holland

"Sleep"—Song (O.U.P.)

Cherry Isherwood

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.